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Winston-Salem Music Festival

Program. 1908.

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PROGRAMS

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WINSTON-SALEM

⇒ MUSIC FESTIVAL ⇐

MAY 22, 23, 25, 1908

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PROGRAMS

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WINSTON=SALEM

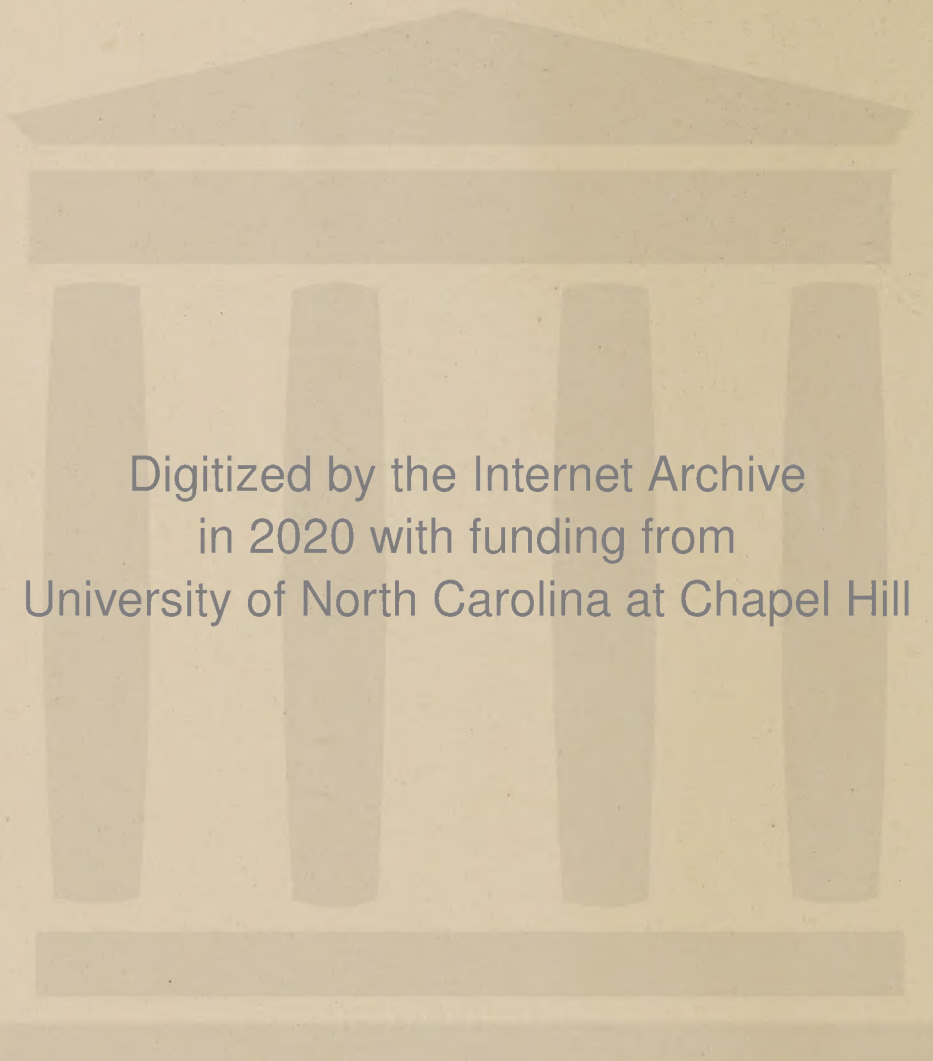
➤ MUSIC FESTIVAL ➤

MAY 22, 23, 25, 1908

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CONDUCTORS:

Messrs. H. A. SHIRLEY and E. H. STORER



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# WINSTON=SALEM MUSIC FESTIVAL

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## THE ORCHESTRA.

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### *First Violins.*

Miss Helen Brown, Messrs. Robert Roy, W. P. Ormsby,  
George Woodroffe.

### *Second Violins.*

Misses Mary Howe, Dicie Howell, Messrs. James Kapp, Wm. Wright.

### *Viola.*

Mr. Bernard Wurreeschke.

### *'Celli.*

Mr. Walter Brown, Dr. Charles A. Turner.

### *Double Bass.*

Mr. B. J. Pfohl.

### *Flutes.*

Mr. Conrad Lahser, Mr. Walter J. Hege.

### *Clarinets.*

Mr. W. J. Peterson, Mr. Douglas Rights.

### *French Horns.*

Mr. Reginald Clewell, Mr. Littleton Roberts.

### *Cornets.*

Mr. James E. Peterson, Mr. John D. Stockton.

### *Trombones.*

Mr. Clark Starbuck, Mr. Clarence Ledford, Mr. Harry F. Mickey.

### *Tympani.*

Miss Lillian Johnson.

### *Great Drum.*

Mr. Robert Ormsby.

### *Triangle.*

Miss Harriet Greider.

### *Pianist.*

Miss Rosa Deane.

### *Organist.*

Miss Ivy Nicewonger.

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*The Piano is loaned by Charles M. Stieff, Baltimore, Md.*

1891  
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## MEMBERS OF THE CHORUS.

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### *Sopranos.*

Mrs. E. G. Couch,	Miss Marie Burt,	Miss Bertha Leinbach,
“ H. E. Fries,	“ Bessie Crist,	“ Mary Medearis,
“ A. H. Holland,	“ Louise Crist,	“ Ellen Norfleet,
“ J. J. Mock,	“ Dorothy Doe,	“ Elizabeth Ormsby,
“ Charles Norfleet,	“ Adeline Emmert,	“ Ethel Pullan,
“ Elma Pfohl,	“ Mamie Fulp,	“ Missie Shepard,
“ William Spaugh,	“ Ruth Grosch,	“ Daisy Spaugh,
“ E. C. Stempel,	“ Louie Grunert,	“ Florence Stockton,
“ F. W. Stockton,	“ Mary Heitman,	“ Marguerite Tay,
Miss Louise Bahnson,	“ Helen Jones,	“ Winnie Warlick,
“ Ruth Brinkley,	“ Laurie Jones,	“ Alma Whitlock,
“ Fannie Brooke,	“ Sallie Jones,	“ Evelyn Wood.
“ Lucy Brown,	“ Treva Jones,	

### *Altos.*

Mrs. G. A. Boozer,	Miss Rena Brown,	Miss Pearl Medearis,
“ H. S. Crist,	“ Anna Buxton,	“ Emma Ormsby,
“ W. J. Hege,	“ Mary Crowell,	“ Hattie Reichard,
“ W. J. Peterson,	“ Lura Garner,	“ Saidee Robbins,
“ Mary C. Prather,	“ Ruth Gosling,	“ Marjorie Roth,
“ Mary Price,	“ Joanna Gifford,	“ Vernessa Smith,
“ R. A. Spaugh,	“ Sallie Griffith,	“ Bertie Tise.
“ B. J. Wurrechke.	“ Constance Hamilton	“ Nellie Ware,
Miss Pearl Barrier,	“ Cynthia Jones,	“ Mary Zenor.

### *Tenors.*

Mr. E. G. Couch,	Mr. Amos Huls,	Mr. F. W. Stockton,
“ C. E. Crist,	“ A. Lichtenthaeler,	“ Horace Vance,
“ C. F. Crist,	“ A. J. Slack,	“ F. H. Vogler,
“ J. R. Hankins,		

### *Basses.*

Mr. F. F. Bahnson,	Rev. J. A. Hopkins,	Rev. E. C. Stempel,
“ L. B. Brickenstein,	Dr. P. E. Horton,	Mr. C. W. Thaeler.
“ E. A. Ebert,		

# FIRST CONCERT.

FRIDAY EVENING, MAY 22, 1908. 8 P. M.

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Gallia. Cantata for Solo, Chorus and Orchestra ..... *Gounod*  
Miss ANTOINETTE GLENN, Soprano.

Songs. *a.* "Sing Me a Song of a Lad That's Gone" *Chas. Burnham*  
*b.* "Cato's Advice" ..... *Bruno Huhn*  
*c.* "The Pretty Creature" ..... *Old English*  
Mr. FREDERIC MARTIN.

Violin Solo. Faust Fantaisie ..... *Sarasate*  
Mr. ROBERT ROY.

Salamaleikum. Solo, Chorus and Orchestra ..... *Cornelius*  
Mr. MARTIN.

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Songs. *a.* "The Lovely Month of May" ..... *Hammond*  
*b.* "Dearie." (Scotch) ..... *Oehmler*  
*c.* "Proposal" ..... *Hastings*  
Miss GLENN.

Second Concerto for Pianoforte in D Minor. Op. 23... *MacDowell*  
Mr. H. A. SHIRLEY.

Songs. *a.* "Der Doppelgaenger" ..... *Franz Schubert*  
*b.* "Embarquez-vous" ..... *Benj. Godard*  
*c.* "The Sea" ..... *Edward MacDowell*  
*d.* "Song of the Sturdy North" ..... *Edward German*  
Mr. MARTIN.

Orchestra. Notturmo and Wedding March. From Music to  
"Midsummer Night's Dream" ..... *Mendelssohn*

## SECOND CONCERT.

SATURDAY EVENING, MAY 23, 1908. 8 P. M.

### "THE MESSIAH"

BY

GEORGE FREDERICK HANDEL

Mr. EUGENE H. STORER, Conductor.

Miss ROSA DEANE, Accompanist.

Miss IVY NICEWONGER, Organist.

Soprano, Mrs. GRACE BONNER WILLIAMS.

Alto, Mrs. WALTER J. HEGE.

Tenor, Mr. JOHN YOUNG.

Bass, Mr. FREDERIC MARTIN.

Festival Chorus.

Salem Orchestra.

The Trumpet Solo by Mr. JAMES E. PETERSON.

#### PART I

Overture—Grave.

Recitative—Comfort ye My people.

Air—Every valley shall be exalted.

Chorus—And the glory of the Lord.

Recitative—Thus saith the Lord.

Recitative—Behold a virgin shall conceive.

Air and Chorus—O thou that tellest good tidings to Zion.

Recitative—For behold, darkness shall cover the earth.

Air—The people that walked in darkness.

Chorus—For unto us a child is born.

Pastoral Symphony.

Recitative—There were shepherds abiding in the field.

Recitative—And the angel said unto them.

Recitative—And suddenly there was with the angel.

Chorus—Glory to God.

Air—Rejoice greatly, O daughter of Zion.

Recitative—Then shall the eyes of the blind be opened.

Air—He shall feed his flock.

Air—Come unto Him.

Quartet & Chorus—His yoke is easy.

#### PART II

Chorus—Behold the Lamb of God.

Air—He was despised.

Chorus—Surely He hath borne our griefs.

Chorus—All we like sheep have gone astray.

Recitative—Thy rebuke hath broken His heart.

• Air—Behold and see if there be any sorrow.

Recitative—He was cut off.

Chorus—Lift up your heads, O ye gates.

Air—How beautiful are the feet.

Air—Why do the nations.

Recitative—He that dwelleth in heaven.

Air—Thou shalt break them.

Chorus—Hallelujah.

#### PART III

Air—I know that my Redeemer liveth.

Recitative—Behold, I tell you a mystery.

Air—The trumpet shall sound.

Chorus—Worthy is the Lamb.

Chorus—Blessing and honor.

Chorus.—Amen.

### THIRD CONCERT.

MONDAY EVENING, MAY 25, 1908. 8 P. M.

Organ Solo. Overture to "William Tell" ..... *Rossini*  
Andante. Allegro (the Storm.) Andante. (The Shepherd's Pipe.)  
Allegro Vivace.  
Mr. SHIRLEY.

Duet and Terzet from First Act of "Aida" ..... *Verdi*  
Mrs. WILLIAMS, Miss CYNTHIA JONES, Mr. YOUNG.

Organ Solo. Spring Song.....*Hollins*  
Mr. SHIRLEY.

Aria. Ah, Fors' E Lui from "Traviata" ..... *Verdi*  
Mrs. WILLIAMS.

Quintet and Finale to Third Act of "Martha".....*Flotow*  
 Mrs. WILLIAMS, Miss ELLEN NORFLEET, Mr. YOUNG,  
 Rev. J. KENNETH PFOHL, Mr. L. B. BRICKENSTEIN.

First Orchestral Suite from "Peer Gynt" ..... *Grieg*  
 Morning.  
     Ase's Death.  
         Anitra's Dance.  
             In the Hall of the Mountain King

Songs. *a.* Kashmiri Song. From "The Garden of Kama,"  
*Amy Woodforde Finden*  
*b.* Phyllis is My Only Joy ..... *Whelpley*  
*c.* Love, I have won you. .... *Landon Ronald*  
 Mr. YOUNG.

Quartet from "Rigoletto" ..... *Verdi*  
 Mrs. WILLIAMS, Mrs. CHARLES NORFLEET, Mr. YOUNG,  
 Rev. J. KENNETH PFOHL.

Organ Solo. Fantasia on Cathedral Chimes.....*Harriss*  
Miss ROSA DEANE.

Sextet from " Lucia " ..... *Donizetti*  
 Mrs. WILLIAMS, Miss ELLEN NORFLEET, Mr. YOUNG,  
 Mr. JASPER DEAN, Rev. J. K. PFOIL,  
 Mr. L. B. BRICKENSTEIN.

## OUR VISITING ARTISTS.

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Mrs. GRACE BONNER WILLIAMS is one of New England's younger sopranos and is deservedly becoming one of the most popular concert singers of the day. Her home is in Taunton, Mass., but for some years she has been the soprano of the Arlington St. Church quartet in Boston, which holds the reputation of being the best in New England. This year Mrs. WILLIAMS has been urged to go to New York as soloist of one of their leading churches, but she preferred to make no change. Mrs. WILLIAMS has a sweet, well-trained voice which combined with really artistic singing, charming manners and an attractive personality win her return engagements wherever she goes.

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Mr. JOHN YOUNG, Tenor, of New York, who made such a pronounced success at the Festival last year, is received with favor wherever he appears, and is in great demand throughout the country. During the past season he has appeared with many of the well-known organizations of this country, and only this month has sung at Raleigh, and at the Macon, Georgia, Festival. His coming again to Winston-Salem is looked forward to with much interest by all who have had the pleasure of hearing him.

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Mr. FREDERIC MARTIN, Bass, of New York, is by many considered to be the finest exponent of the bass solos of the "Messiah" in the country. He is known everywhere as a fine oratorio and recital singer, and the best critics of the day universally commend his fine voice and thoroughly artistic musical interpretations.

## PROGRAM NOTES.

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The "**MESSIAH**" was first given in Dublin, Ireland, in 1742, and the proceeds of the performance were devoted to charity.

The text was selected from the Scriptures by Charles Jennens, and is divided into three parts:

Part I—The Prophecies and Their Fulfillment.

Part 2—The Passion and the Triumph.

Part 3—The Resurrection and the Glory.

GEORGE FREDERICK HANDEL, the composer of the "**Messiah**," was born in Halle, Germany, Feb. 23, 1685. He was educated in Germany and Italy, but made his home in London in 1710, remaining there for the rest of his life.

From 1710 to 1741 he was busily engaged in writing secular music; after this he devoted himself to oratorios, "a branch of art in which he has never had a rival."

The "**Messiah**" is the tenth in the list of his oratorios. "It is an illustration of his almost superhuman capacity for work that at the age of 56 years he should have written his masterpiece in 23 days."

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"**GALLIA**" is a motet into which the composer put the strong feeling of chastened hope of his nation, following the Franco-Prussian War. The great soprano solo is a universal favorite wherever sung. No such composition of equal merit has been more widely sung or more deservedly popular.

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EDWARD MACDOWELL, who has been universally recognized as America's greatest composer, was born in New York in 1861, and died in that city Jan. 23, 1908. The untimely passing away of this rarely gifted musician is everywhere lamented, and it is with the deepest respect to the memory of Mr. SHIRLEY's beloved teacher and friend that he will play the **SECOND CONCERTO** for pianoforte at the Festival.

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MENDELSSOHN's music to the "**Midsummer Night's Dream**" was written in 1843 at the request of the King of Prussia. The **NOTTURNO** is placed at the end of the third act when Titania asks for "Music, ho! music such as charmeth sleep." The **WEDDING MARCH** precedes the last act, wherein are celebrated the three-fold nuptials of Theseus and Hippolyte, Lysander and Hermia, Demetrius and Helena.

The opera of "Aida" was written by VERDI at the special command of the Khedive of Egypt, and is one of the few instances of a real success under such circumstances. The scenes are Egyptian and the coloring of the music strongly oriental.

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GRIEG's orchestral suite from "**PEER GYNT**" contains selections from the music written for the stage performance of Ibsen's play. No. 1, "**Morning**" is chiefly composed in a pastoral strain. No. 2, "**The Death of Ase**," depicts Peer Gynt, lost in thought, following the flight of his wild fancy as he is seated at the bedside of his dying mother, unconscious of her approaching death. In No. 3, "**Anitra's Dance**," the scene of action is in the Orient, and No. 4, "**In the Hall of the Mountain King**," describes the moment when the imps commence their wild chase after Peer Gynt, whose nightly peregrinations have led him into the subterranean realms of the mountain king. In GRIEG's death, on September 4, 1907, Scandinavia lost her greatest composer. His works are not only beautiful and well written but have the real Northern flavor, and form an important contribution to the musical compositions of to-day.

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The **QUARTET** from "Rigoletto" is one of the favorite opera excerpts that pleases whenever heard. "Rigoletto" is one of VERDI's earlier operas, and it was not until twenty years later with "Aida" that he reached the same height.

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"Lucia" long stood as DONIZETTI's masterpiece. The libretto by Commanaro is founded on Scott's novel, "The Bride of Lammermoor." Donizetti was born in 1798 at Bergamo, Italy, and died in 1848. As a writer of Italian opera he was very successful, and "Lucia" contains some of the most beautiful melodies its author ever produced.

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### SPECIAL NOTICE.

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The concerts will begin at eight o'clock, and the doors will then be closed, not to be reopened, nor persons admitted, until the conclusion of the opening selection; and ushers will not conduct ticket-holders to seats during the performance of any selection.

There will be a short intermission at each concert. Persons obliged to leave the hall before the conclusion of any concert are requested to do so before the performance of the final number or between selections.





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